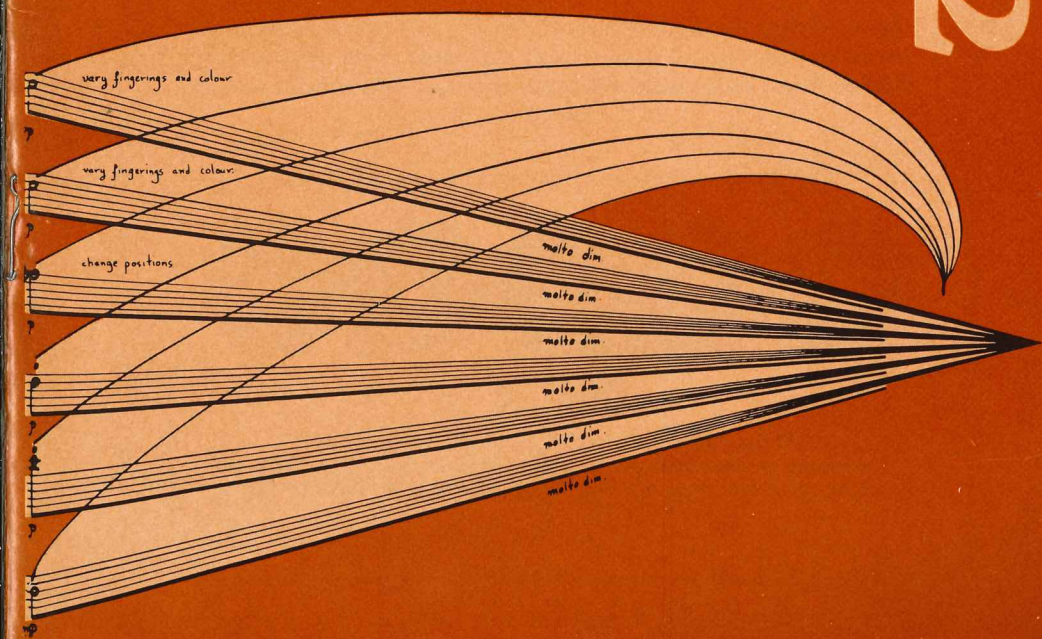


# NEW MUSIC CONCERTS

## 1981-82



# CAPAC: KEEPING SCORE FOR NEW CANADIAN MUSIC

CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$8 million to Canadian publishers and composers.

CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

The Composers, Authors and Publishers Association of Canada



1240 Bay Street, Toronto, Ont., M5R 2C2 (416) 924-4427  
1245 ouest, rue Sherbrooke, bureau 1470, Montreal, P.Q. (514) 288-4755  
1 Alexander Street, Suite 401, Vancouver, BC, V6A 1B2 (604) 689-8871



# NEW MUSIC CONCERTS

Robert Aitken  
Artistic Director

*presents*

Paul Zukofsky  
Performer/Conductor

in an all JOHN CAGE concert

Saturday, January 30, 1982  
8:30 p.m.

Walter Hall, Edward Johnson Building, University of Toronto

PROGRAM

FREEMAN ETUDES (1981)      John Cage

Paul Zukofsky, Violin

INTERMISSION

16 Dances (1951)      John Cage

Robert Aitken, Flute

James Spragg, Trumpet

Adele Armin, Violin

Peter Schenkman, 'Cello

Marc Widner, Piano

Robert Becker, Percussion

Robin Engelman, Percussion

Russell Hartenberger, Percussion

John Wyre, Percussion

## JOHN CAGE

John Cage is one of the most significant figures in contemporary musical thought. In the course of his illustrious career he has pioneered the development of the percussion orchestra, experimented with the use of noise, introduced the prepared piano, been an early proponent of electronic and tape music, originated the multi-media 'happening', initiated the use of chance and indeterminate methods in western composition and pursued the notion of extended silence as musical material.

Born in Los Angeles on September 15, 1912, Cage studied composition with Henry Cowell and Arnold Schoenberg, and piano with Richard Buhling. During the latter half of the 1930's he actively organized percussion ensembles in California and Seattle, where he was engaged as a piano accompanist for a dance school. There he began music composition classes for dancers. From 1941-42 Cage taught at the School of Design in Chicago, then went on to New York to continue his close association with percussion and dance. He organized concerts, collaborated with the dancer-choreographer Merce Cunningham, studied the music of Satie and Webern, and investigated Zen Buddhism.

Cage's associations with the pianist David Tudor and painter Robert Rauschenberg began in 1950. In 1952 he organized the Project of Music for Magnetic Tape, the first such group in the United States. The same year his Theatre Piece was presented in conjunction with the Cunningham dance group. This work was the first mixed-media event of its kind in the USA. Cage's widely diversified

interests further involved him in studying Buckminster Fuller, Marshall McLuhan, Marcel Duchamp and the writings of Henry David Thoreau.

Cage's music has, since the beginning, been innovative and experimental in nature. His earliest works were characterized by chromaticism, a confined range, static and concise presentation. In the late 1930's his music became more dramatic and propulsive in character, wherein he developed a proportional relationship between phrase lengths and the length of the entire composition on the basis of the elementary components of sound and silence. Cage's music is under constant evolution, exploring new ideas and techniques. In 1938 Cage expanded the use of prepared piano, in which the sounds were altered by means of screws, bolts, pieces of wood and other materials to produce finely differentiated sounds of multi and complex pitches and indefinite pitches. The music composed for this instrument emphasized the percussive qualities, and the melodic and resonant effects possible, especially in ostinato passages.

Cage delved into the sphere of electronic music in the 1950's, and also began to utilize elements of chance as a means of liberation, both psychological and technical in his instrumental works. The use of aleatory was influenced by his interests in Zen philosophies, wherein art is considered to imitate nature in both manner and operation. Cage extended his explorations further, to that of silence. He theorized that there is no such thing as silence and that the understanding of music as a duality of sound and silence was errant. He focused subsequent works on the concept that the purpose of a performance was within the

jurisdiction of the performers' and listeners' activities, and that no preference could be made between 'musical' sounds and 'other' sounds. The work 4'33" radically demonstrates this period. The accent of aleatoric techniques was based on the concept that the piece is really a process rather than product. Cage also indicated his interest in music as theatre early in his career; concerned with the public and social character of music, he composed for film, dance and theatre.

John Cage has attained the respect of a wide public. He was the Regent's Lecturer at the University of California at San Diego (1980), was a Fellow of the Center for Advanced Studies at Wesleyan University and the University of Illinois. His works have been broadcast internationally and he is the recipient of numerous awards, including a Guggenheim Fellowship in 1949 and an Award from the National Academy of Arts and Letters.

We are honoured to present this remarkably creative artist whose music is not only a part of our lives but who has made all life a part of his music.



Don't forget the three remaining events presented by  
NEW MUSIC CONCERTS: For tickets and information: (416) 923-2684

**February 20, 1982**

## **Helmut Lachenmann & The Elmer Iseler Singers**



An avid explorer with his compositions **HELMUT LACHENMANN** has been the recipient of several prestigious European prizes, and is known as one of the most progressive musicians of our time.

**JOHN THROWER (Canada)**  
New Work (1981)  
for chamber ensemble

**TOMAS MARCO (Spain)**  
*Concerto for Violin and Chorus*  
(1981)

**HELMUT LACHENMANN (Germany)**  
*Consolation II*  
(1968) for 16 voices  
*temA* (1968) for flute, voice, cello  
*Solo piano pieces*

**Performers include:** Robert Aitken, The Elmer Iseler Singers,  
Peter Schenkman.

**Time:** 8:30 p.m. in Walter Hall, Edward Johnson Bldg., U. of T.

**March 19, 1982**

## **Duo Pianists — Aki Takahashi & Ursula Oppens**

A rare opportunity to hear two of the most remarkable pianists in the world, Aki Takahashi from Japan, and Ursula Oppens, U.S.A., team up to present five pieces for solo and duo pianos.

**FREDERICK RZEWSKI (U.S.A.)**  
*Winnsboro Cotton Mill Blues*  
(1980) for 2 pianos

**CHRISTIAN WOLFF (France/U.S.A.)**  
*Exercises 19 & 21* (1980-81)  
for 2 pianos

**YUJI TAKAHASHI (Japan)**  
*Kwanju, May 1980* (1980-81)  
for solo piano

**ELLIOTT CARTER (U.S.A.)**  
*Night Fantasies* (1980)  
for solo piano

**NORMA BEECROFT (Canada)**  
*Cantorum Vitae* (1981)  
flute, cello, 2 pianos,  
percussion, tape

**Other performers include:** Robert Aitken, Russell Hartenberger,  
Peter Schenkman.

**Time:** 8:30 p.m. in Walter Hall, Edward Johnson Bldg., U. of T.



**April 23, 1982**

## **Mauricio Kagel**

**MAURICIO KAGEL'S** music theatre manifestations are outstanding and extremely controversial. *Presentation pour Deux*, produced in cooperation with the Goethe Institute of Toronto, is a musical-dramatic piece in three movements featuring the world renowned **ALOYS KONTARSKY** (pianist) and **GUILLERMO GALLARDO** (voice).

**Time:** 8:30 p.m. in MacMillan Theatre, Edward Johnson Bldg., U. of T.





## PAUL ZUKOFSKY

Paul Zukofsky, a violin virtuoso of world wide reputation, has appeared as soloist with many leading orchestras, including the Boston Symphony, New York Philharmonic and the B.B.C. Scottish Orchestra. He has recorded a wide range of music, from Bach, Brahms and Paganini to Sessions, Ives and Carter, and is considered the foremost interpreter of contemporary violin music in the U.S.A.

As a director of the Center for Contemporary Performance Practice, Zukofsky's work on motor skills is supported by the National Science Foundation, and he also does research in the perception and production of temporal intervals.

He is the music director of the Colonial Symphony Orchestra in New Jersey and has recently been appointed programme co-ordinator of the American Portraits series of concerts at the Kennedy Center in Washington.



This concert is  
being recorded for  
future broadcast by  
the CBC on  
radio programme

**TWO NEW HOURS**

which can be heard  
**Sundays at 8:03 p.m.**  
**stereo 94.1 FM CBC radio**

## Our Success Story!

At the end of August, 1981, New Music Concerts completed an ambitious campaign to raise monies to buy essential musical instruments and electronic equipment. We are deeply grateful to all the individuals, corporations and foundations who contributed to this project, and to Wintario who matched each donation dollar for dollar.

Without the electronic equipment for our John Cage Weekend, for example, New Music Concerts would not be able to bring you such a sound spectacular as his ROARATORIO, nor would it have been possible to hear Xenakis' 8 channel compositions last November at York University. You, our audience, are the beneficiaries of these new purchases, and because of them we can now expand our repertoire to keep you abreast of recent trends in the International world of contemporary music.

We invite you to participate in our activities more fully by becoming a donor. All contributions are gratefully received and are tax deductible. Simply send your donation to NEW MUSIC CONCERTS, 151 Bloor Street West, Suite 455, Toronto M5S 1S4, and we will send you a receipt.

Norma Beecroft  
President

# NOTHING WRONG WITH THE PRICE.

Six Comus Music Theatre Contemporary Showcases By Subscription At Only \$21.00



## SOUND UNSEEN

**Pitch**  
Creators/Performers  
John Oswald and  
Marvin Green  
*Lights down, music up;  
left to the devices of  
their own ears, the  
audience travels  
through a performance,  
darkly.*

FEB. 23, 24 & 25



## EXTRAORDINARY

**Cicada**  
Creator/Performer  
Gordon Dowton and  
Composer Philip  
Schreibman  
*Sculpture to go:  
an unusual piece  
of music theatre*

FEB 27, 28 & 1



## ELECTRIC ORWELL

**Prole**  
Creator James  
Montgomery  
*A multi media  
presentation based on  
the Orwellian concept  
of the "proletariat" - for  
some 1984 has arrived.*

APRIL 12, 13 & 14



## MEDIA MANIPULATION

**Chroma**  
Composer  
Bentley Jarvis,  
Light Sculptor  
Robert Mulder  
*Sculpture that moves,  
lights that perform,  
art that entertains -  
Canada Council Explor-  
ations grant assisted*

APRIL 26, 27 & 28



## JOYCE, FRESH SQUEEZED

**Ulysses in Nighttown**  
Adaptor/Director  
Sean Mulcahy,  
Composer Canadian  
Electronic Ensemble  
*The striking images  
and visions of James  
Joyce's "Nighttown" are  
brought to life by a cast  
of seven in this  
refreshing adaptation.*

MAY 10, 11 & 12



## WOMEN'S RITES

**Saxarba**  
Creator  
Susan Frykberg  
*The Juggler: woman  
as goddess, amazon,  
mother and career  
woman.*

MAY 24, 25 & 26



## SEE IT THIS WAY

*\$21.00 For Six Shows.  
Send cheque/money order  
payable to Comus Music  
Theatre.  
Address to Comus  
Showcase Subscriptions  
95 Trinity Street, Toronto,  
Ontario M5A 3C7*

Or Call - 363-5868

**COMUS**  
MUSIC THEATRE OF CANADA

Cuban classical guitarist  
**LEO BROUWER**  
Recital - Bach, Joplin, Albeniz, etc.  
Friday, February 12 - 8 pm  
CONVOCATION HALL, U. of T.

Tickets: \$9, \$7, \$5 at all TICKETRON out-lets; by mail from Northstars, Box 741, Station F, Toronto, M4Y 2N6. At Faculty of Music Box Office 978-3744

For VISA orders call: 960-6166







## Long & McQuade Limited Musical Instruments

NOW IN OUR 25th YEAR

- BAND INSTRUMENTS
- KEYBOARDS
- DRUMS & PERCUSSION
- GUITARS & AMPLIFIERS
- P.A. & RECORDING EQUIPMENT
- MUSIC BOOKS

Sales - Rentals - Service - Financing

459 Bloor St. West  
964-8006

Toronto

828 Wilson Ave.  
630-1625

## Rare Books Canadiana Art Books

See us for  
knowledgeable service,  
an extraordinary  
selection and the best  
in good buys.

We purchase  
collections of old,  
rare books of merit.

*Louis Meznick Inc.*

124-126 Yorkville Avenue,  
Toronto, Ontario M5R 1C2  
Telephone (416) 968-3733



## Remenyi house of music

MUSICAL INSTRUMENT  
EXPERTS, DEALERS  
AND MAKERS SINCE  
1890

210 Bloor St. West  
Toronto, Ontario  
961-3111

## NEW MUSIC CONCERTS

gratefully acknowledges  
the financial support of

THE CANADA COUNCIL,  
THE ONTARIO ARTS COUNCIL,  
THE MUNICIPALITY OF TORONTO,  
AND THE  
TORONTO ARTS COUNCIL.

# "Music, to create harmony, must investigate discord."



No, that isn't a remark of Charles Ives or of John Weinzwieg, but of Plutarch. His words were true at the time of the Roman Empire and they remain valid in our day too. Canadian composers have created and will continue to create music which investigates all of the artistic possibilities of sound. Come to the Canadian Music Centre and investigate the investigators.

## Canadian Music Centre de musique canadienne

**Toronto:** 1263 Bay Street, Toronto, Ontario, M5R 2C1, (416) 961-6601

**Montréal:** 1259 rue Berri, Bureau 300, Montréal, Québec, H2L 4C7, (514) 849-9175

**Vancouver:** #3 - 2007 West 4th Avenue, Vancouver, B. C., V6J 1N3, (604) 734-4622

**Calgary:** 9th floor, University Library Tower, University of Calgary, Calgary, Alberta, T2N 1N4, (403) 284-7403

## NEW MUSIC CONCERTS

Suite 455, 151 Bloor Street West,  
Toronto, Canada M5S 1S4  
(416) 923 - 2684

### BOARD OF DIRECTORS

**Norma Beecroft, President**

**Robert Aitken, Artistic Director**

**John Beckwith**

**Michael Koerner**

**Edward Laufer**

**Joseph Macerollo**

**Mary Morrison**

**Maggie Andersen,**

**Concert Coordinator**

## the newest new music

by Kurt Schwertsik

H.K. Gruber

Tona Scherchen-Hsiao

Peter Maxwell Davies

Alcides Lanza

Ned Rorem

David del Tredici

Robin Holloway

Attila Bozay

Zsolt Durko

from

**Boosey & Hawkes**

279 Yorkland Boulevard Willowdale Ont M2J 1S7 (416) 491-1900





**If she reaches Carnegie Hall,  
the whole world will thank you.**

**Even if she doesn't,  
she'll thank you all the  
rest of her life.**

Inquire about Yamaha Music Courses starting at age 4.



**YAMAHA**



# Support from P.R.O. Canada...

Performing Rights Organization of Canada Limited was formed in 1940 to license the performance of music, and in turn distribute royalties to those who composed the music. It has grown to where it represents today nearly 13,000 Canadian authors, composers and music publishers.

Since its beginnings the policy of P.R.O. Canada has been to promote contemporary music, especially Canadian, and to assist wherever possible young composers attempting to compete in the world of music.

- P.R.O. Canada offers \$6,000 annually to young composers in its Young Composers' Competition.
- It encourages the performance of Canadian music through various programmes, including the P.R.O. Canada Orchestra Awards competition.
- Concerts of contemporary music at home and overseas are supported financially and otherwise by P.R.O. Canada.
- Personnel are constantly available for advice or consultation at offices in Toronto, Montreal and Vancouver.
- P.R.O. Canada promotes Canadian composers and their music through the publication of French and English biographical brochures (38 to date). These are available free.

P.R.O. Canada is delighted to see included in this year's *New Music Concerts* programmes works by affiliates R. Murray Schafer, Timothy Sullivan, Robert Rosen and John Thrower; also works by Steve Reich and Mauricio Kagel, licensed in Canada by P.R.O. Canada.



## PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

HEAD OFFICE: 41 Valleybrook Drive, Don Mills, Ontario M3B 2S6 (416) 445-8700  
625 President Kennedy Ave., Suite 1601, Montreal, Quebec H3A 1K2 (514) 849-3294  
842 Thurlow Street, Suite 200, Vancouver, B.C. V6E 1W2 (604) 688-7851